

The Simpsons

"Moaning Lisa"

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THE SIMPSONS

"Moaning Lisa"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
MRS. GROSS.....JULIE KAVNER
MR. LARGO.....HARRY SHEARER
JANEY.....
MISS BARR.....
MURPHY.....
MOE.....HANK AZARIA
HOMER'S LITTLE BOXER....HANK AZARIA
NEWSMAN.....HARRY SHEARER
CASHIER.....HARRY SHEARER
BOY ONLOOKER.....
CHAMP.....
WOMAN.....
RALPH.....
STAN.....

MOANING LISA

by

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ACT ONE

FADE IN:

Scene 1

INT. SIMPSON BATHROOM - MORNING

LISA stands at the mirror, motionless. She sadly stares at her reflection. A clock TICKS loudly, O.S. It is an Ingmar Bergman moment. Lisa SIGHS. Suddenly, there is a loud BANGING at the door, which buckles slightly.
SFX: BANG BANG BANG

HOMER (V.O.)

(ANGRILY) Lisa, Lisa, you still in there? What's the problem? (THEN)
Did you fall in? (CHUCKLE)

LISA

(SIGHS)

EXT. BATHROOM - CONTINUOUS

HOMER stands in his WFL (World Football League) pajamas, outside the door, as Lisa silently exits past him. Suddenly, BART zips by Homer into the bathroom.

BART

Sorry, Dad. Women and children first.

Scene 1 (cont)

Bart **SLAMS** the door behind him. Homer starts **BANGING** on it.

HOMER

Why, you little...

BART (V.O.)

(CHUCKLES)

Homer starts **BANGING** his fists against the bathroom door. Lisa shakes her head and silently exits out of frame.

INT. KITCHEN - A LITTLE LATER

CLOSE UP of Lisa, staring ahead blankly. PULL BACK to see she is sitting in the eye of the Simpson hurricane. Homer tears up the kitchen like a madman -- **SLAMMING** open cabinets, checking under the toaster, picking up Maggie out of her highchair and checking under her, etc. Bart tags along, enjoying the spectacle, eating cereal from a bowl. MARGE HUMS while she makes their lunches.

HOMER

Where are my keys? Where the hell are my keys? Who stole my keys? Come on, I'm late for work.

MARGE

Oh Homer, you'd lose your head if it wasn't securely fastened to your neck.

Homer **GROANS** in frustration.

BART

Did you check the den?

HOMER

The den! Great idea!

Homer tears off into the den. Bart follows him, strolling casually, carrying the bowl of cereal.

INT. DEN

Scene 1 (CONT)

Homer rummaging through couch, tossing cushions. We see lots of old junk, but not the keys.

BART

Warm... no, cold... colder... Ice cold.

HOMER

Do you know where my keys are?

BART

No. I'm talking about your breakfast.

(LAUGHS).

Homer GROWLS and advances on Bart ominously.

BART

Did you try the rumpus room?

HOMER

Rumpus room. Great idea!

Homer tears out of den toward the rumpus room. Bart follows with his cereal.

INT. FOYER

Scene 2

Lisa crosses and opens the front door, revealing a set of keys still in the lock.

LISA

Oh Dad...

HOMER

What is it?

Lisa points to the keys in the lock.

HOMER (CONT'D)

(GROANS)

Bart and Maggie APPLAUD.

HOMER

Scene 2 (cont.)

If I had a nickel for every time I did
that... I'd probably come out...

(INCOHERENT MUMBLING).

LISA

(WEARY) Here.

Lisa hands Homer the keys. Marge walks into the fray,
HUMMING, carrying three bag lunches but only two cupcakes.

MARGE

Sorry, everybody. I don't know how to
break this to you all, but I've only
got two cupcakes for the three of you.

BART

Well, Mom, there's one of us who's
scarfed down enough cupcakes over the
past three decades to keep him plenty
happy.

HOMER

Bart!

LISA

Just take mine. A simple cupcake will
bring me no pleasure.

Bart and Homer give each other high fives.

BART

Yeah!

HOMER

Hey, hey!

MARGE

Scene 2 (cont)

Thank you, Lisa. Just for being so nice, I'll give you an extra celery stick.

Lisa **SIGHS**. Marge hands out the lunches.

DISSOLVE TO:

EXT. STREET - MORNING

Scene 3

MRS. GROSS, the grumpy school crossing guard, sits in a chair at the corner across from school. She turns to see a bunch of **KIDS** staring at her, including Lisa and Bart.

MRS. GROSS

What is it?

BART

We want to cross the street.

MRS. GROSS

So cross the street! What do you want me to do -- hold your hand?

LISA

Mrs. Gross, there's a bunch of cars coming right this way.

MRS. GROSS

Don't tell me how to do my job. Now scoot, all right?

She **WHAPS** Lisa on the behind with her Stop sign. The children all cross the street as a bunch of cars race through the intersection. Cars **SCREECH** to a halt and swerve to avoid kids. **SFX: HORN HONKING, SCREECHING TIRES**. The children race across, dodging traffic, and come to rest on the opposite corner **GASPING** for breath. The kids happily hug and shake hands and **AD LIB**: "Yeah", "We made it", "That was kind of fun", "Let's do it again tomorrow."

Scene 3 (cont)

KIDS

(HAPPILY) Yay! We made it!

BART

We're safe!

LISA

(SOMBERLY) Oh, Bart. Are any of us
ever truly safe?

BART

Huh?

She walks off.

INT. MUSIC CLASS - A LITTLE LATER

Scene 4

Lisa sits, holding her baritone sax, with the rest of the
school orchestra. The prissy music teacher, MR. LARGO,
leads them.

MR. LARGO

All right, class, from the top. One,
two, three...

The ORCHESTRA BEGINS an off-key, plodding rendition of "My
Country 'Tis of Thee". Mr. Largo conducts.

MR. LARGO (CONT'D)

(SINGING) My country, 'tis of thee.

La da da da da dee...

The ORCHESTRA SLOGS through the next two lines of the song.
Then at the break after "Of Thee I Sing," Lisa cuts loose
with an improvised jazz solo. MUSIC: IMPRESSIVE BARITONE
SAX SOLO. The rest of the orchestra falls silent and
stares at her.

MR. LARGO (CONT'D)

Lisa...

Lisa keeps PLAYING, in a rapture.

MR. LARGO (CONT'D)

Scene 4 (Cont'd)

Lisa Simpson!

Lisa stops playing.

MR. LARGO (CONT'D)

There's no room for bebop in "My
Country 'Tis Of Thee."

LISA

But, Mr. Largo, that is what my
country's all about. I'm wailing out
for the homeless family living out of
its car. The Iowa farmer whose land
has been taken away by unfeeling
bureaucrats. The West Virginia coal
miner, coughing up his...

MR. LARGO

Well, that's all fine and good, but
Lisa, none of those unpleasant people
are going to be at the recital next
month.

The other kids LAUGH. Lisa looks embarrassed.

MR. LARGO (CONT'D)

Now, Ralph, would you show Lisa how it
should be done?

RALPH

Okay.

RALPH, an oafish boy, sits next to Lisa, holding a
saxophone. Ralph **BLATS OUT** "My Country 'Tis Of Thee," one
painful note at a time. A couple of notes are way off.

MR. LARGO (CONT'D)

Scene 4 (cont)

Excellent, Ralph. I'm so glad we
switched you from tambourine. Now
class, from the top -- one, two,
three...

The class begins its **FEEBLE RENDITION** of "My Country 'Tis
Of Thee" from the top. Lisa looks miserable.

INT. LUNCHROOM - LATER THAT DAY

Scene 5

The CHILDREN are eating. Lisa sits at a table with her
friend JANEY, and several other GIRLS. Lisa does not eat
but grimly surveys the scene around her.

LISA

Every day at noon a bell rings and they
herd us in here for feeding time. And
we sit around like cattle, chewing our
cuds, dreading the inevitable...

Across the lunchroom, Bart stands up.

BART

(HOLLERING HAPPILY) Food fight!

The lunchroom erupts in a huge food fight. Kids **AD LIB**:
"Bull's-eye," "Gotcha," "Gross," "Yuck," "Who did that?"
"Gimme that gelatin," "Not with my pudding, you don't.."

JANEY

C'mon, Lis, what are you waiting for?

Chuck that spaghetti!

LISA

I choose not to participate.

A huge glob of mashed potatoes **HITS** Lisa in the face. **SFX**:
FWOP. Lisa wipes mashed potatoes away sadly.

INT. EXERCISE ROOM - LATER THAT DAY

Scene 6

Lisa and the other girls are in gym suits. Several of the girls hold large rubber balls. The gym teacher, MISS BARR, addresses them.

MISS BARR

Girls, you may throw the balls when I
blow the whistle.

She BLOWS her WHISTLE. All the girls but Lisa start throwing balls at each other in a heated game of Dodge Ball. Everyone is dodging but Lisa, who stands, nearly catatonic. She gets hit with one ball after another, and finally by several balls at once. Miss Barr BLOWS the WHISTLE and the game abruptly stops.

MISS BARR (CONT'D)

Lisa, we are playing dodge ball here.
The object of the game is to avoid the
ball by weaving or ducking out of its
path.

LISA

In other words, to dodge the ball.

MISS BARR

Listen, Missy, just tell me why you
weren't getting out of the way of those
balls.

LISA

I'm too sad.

MISS BARR

Too sad? What kind of excuse is that?

Kids AD LIB: "Why?," "What did she say?," "Too sad?"

Scene 6 (cont)

MISS BARR

Too sad to play dodge ball? That's
ridiculous. That may cut the mustard
in your namby pamby little history
class, but this is girls' gym. Now,
let's see some enthusiasm! Play ball!

Kids **YELL** with enthusiasm. Miss Barr **BLOWS** her **WHISTLE**.
Fifty balls come flying at Lisa. She does not move and is
pounded by dozens of balls.

DISSOLVE TO:

INT. SIMPSON LIVING ROOM - AFTERNOON

Scene 7

Bart and Homer sit at the TV, about to play a Nintendo-
style video boxing game. **SFX: TINNY VIDEO GAME THEME.**

HOMER

Come on, come on. Let's go.

BART

In the red trunks, with a record of
forty-eight wins and no losses, the
undisputed champ of this house,
Battling Bart Simpson. Yay! Yay!
(WHISTLES) And in the lavender trunks,
with a record of zero wins and forty-
eight defeats -- correction,
humiliating defeats -- all of them by
knockout...

HOMER

(QUIET DIGNITY) Must you do this every
time?

Scene 7 (cont)

BART

...Homer "The Human Punching Bag"

Simpson. Boo! Hiss! Boo!

The game begins. Bart plays with cool aplomb, while Homer plays in a frenzy. The BOXERS meet in the middle of the screen. Bart knocks Homer's Little Boxer down with one PUNCH. SFX: VIDEO GAME "OOF."

BART (CONT'D)

And Homer is down! (LAUGHS) Three seconds, folks -- a new record!

HOMER

I'm not down, I'm -- Get up, you!

Homer's Little Boxer gets up, his eye swollen shut. The intensity and gore of the fight is reminiscent of Raging Bull.

HOMER (CONT'D)

Okay. Here we go.

BART

Yo, chump, you back again?

Bart flattens Homer's Little Boxer with one PUNCH again. SFX: "OOF". Bart gives a triumphant CHUCKLE. Homer's Little Boxer gets up, dazed and wobbling. Both of his eyes are swollen shut. Homer GROANS. AD LIBS: "Oooh". "Stop". "What's wrong with this thing?" "Hey."

Bart's Little Boxer pushes Homer's boxer against the ropes and starts to throw a flurry of vicious PUNCHES. Blood sprays from Homer's eyes. Marge and Lisa enter the room, as Homer's Little Boxer struggles to his feet. He's a mess, with animated blood trickling from his nose.

MARGE

Scene 8

Homer?

HOMER

(CONCENTRATING) Not now, Marge. Can't you see I'm fathering?

Scene 8 (CONT.)

Bart's Little Boxer is **PUMMELING** Homer's Little Boxer's head like a punching bag. The head vibrates back and forth on its skinny neck.

MARGE

But they sent a note from school. This
could be serious.

Marge holds out note for Homer to read.

HOMER

(CONCENTRATING) Bart, what did you do
this time, you little hoodlum?

BART

Nothin'. I didn't do it. Nobody saw
me do it. There's no way they can
prove anything.

MARGE

No, Bart. This note isn't about you.

BART

It isn't? There must be some mistake.

Bart takes note and reads it, holding it in one hand, as he casually continues the **BEATING** of Homer with the other.

BART (CONT'D)

Hey, you're right. This note is about
Lisa.

Homer looks up, shocked.

HOMER

Lisa?

Scene 8 (cont)

Bart's Little Boxer gives Homer's Little Boxer one last
WALLOP. Homer's Little Boxer's head goes flying off, as
the body keels over. The head rolls to a stop, grotesquely
resting in front of the screen. SFX: VIDEO GAME
RENDITION OF "TAPS."

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. SIMPSON LIVING ROOM - AFTERNOON

Scene 9

The family watches as Homer reads Lisa's note from school.

HOMER

(READING) "Lisa refuses to play dodge ball because she is sad." (PAUSE)
They send a note home for that? (TO LISA) Are you sure you didn't start a fight or break a window, or put Ben-Gay in someone's gym shorts?

BART

Ben-Gay? Why would you do that?

HOMER

Because when that poor sap puts them on -- (CHUCKLES, THEN REALIZING)
Never mind.

BART

Hey, don't we have some of this Ben-Gay stuff in the medicine cabinet?

HOMER

Scene 9 (CONT)

No, we don't. Forget everything I just said. Now, Lisa, tell me the truth. Why wouldn't you play dodge ball?

LISA

Because I was sad.

HOMER

Well, cheer up!

MARGE

Homer, I don't think that's going to work.

HOMER

Well, she doesn't look sad. (PEERING CLOSELY AT LISA) I don't see any tears in her eyes.

LISA

It's not that kind of sad. I'm sorry, Dad, but you wouldn't understand.

HOMER

Sure I would, Princess. I have feelings too. You know, like "I'm going crazy," and "My stomach hurts." Why don't you climb on Daddy's knee and tell him all about it?

Lisa climbs on Homer's knee and looks him deep in the eyes.

LISA

Scene 10

I'm just wondering, what's the point?
Would it make any difference at all if
I never existed? How can we sleep at
night when there's so much suffering in
the world?

Homer stares blankly.

HOMER

Er...

Desperate, Homer starts bouncing Lisa on his knee.

HOMER (CONT'D)

Come on, Lisa... ride the Homer horsey.
Giddiyap! Whee!

He stops and examines her hopefully. Lisa is still sad.

HOMER (CONT'D)

Gee, you used to really get a kick out
of that.

LISA

Sorry, Dad. I know you mean well.

She gives him a kiss and climbs off his knee.

MARGE

Lisa, Honey, why don't we go upstairs
and I'll draw you a nice hot bath?
That helps me when I feel sad.

HOMER

(TO LISA) Thanks for knowing I mean
well.

Lisa and Marge exit. Homer looks shocked.

Scene 10 (cont.)

HOMER (CONT'D)

Gee, Marge gets sad, too? What is this, like the flu?

BART

Gee, Homer, looks like you got yourself a real problem on your hands. You better do something.

HOMER

All right. Uh, uh... Bart, vacuum this floor!

BART

Hey, I didn't do anything wrong.

HOMER

In times of trouble, you go with what you know. Now hop to, boy!

BART

(MOANS)

DISSOLVE TO:

INT. LIVING ROOM - A LITTLE LATER

Scene 11

Bart angrily struggles with an upright vacuum cleaner that is taller than he is. Maggie sits on the couch watching.

BART

(GRUMBLES) Stupid Homer... (MUMBLES)

Thinks he's so big... I hate this...

Bart vacuums carelessly, sucking up everything in his path: a bedroom slipper; a ball of yarn, which quickly unravels; Homer's keys, which **CLATTER** up the vacuum tube; etc. With each push, Bart **SLAMS** the vacuum into the wall, cracking the paint at the baseboard.

BART (CONT'D)

Scene 11 (CONT)

Homer... Homer... Homer...

Bart **JAMS** the vacuum under the end table and a deck of cards falls off the table, scattering on the floor. Bart looks around, then noisily vacuums up the cards, which quickly fly into the tube one at a time. **SFX: FWAP FWAP FWAP FWAP FWAP FWAP**. Lisa enters, wrapped in a towel and brushing her (wet) hair.

BART

(MAD) Enjoy your bath?

LISA

No. Not really.

BART

(SARCASTIC) Oh. Too bad. Well I certainly had fun vacuuming. Maybe now I'll get the pleasure of scrubbing your tub.

LISA

(TO MAGGIE) So typical of Bart. All he thinks about is himself.

BART

Don't say stuff like that about me to Maggie. She's on my side anyway.

LISA

Is not.

BART

Is too.

LISA

Is not.

BART

Scene 11 (cont)

Is too. Watch, I'll prove it. Maggie,
come to the one you love best.

Maggie hops off the couch and crawls towards Bart.

LISA

(DRAGGED INTO IT) No, Maggie!

(BECKONING) Come here, girl. Come to
me.

Maggie starts to veer towards Lisa.

P.O.V. - MAGGIE

It is the **LOW-ANGLE FISH-EYE** perspective of a baby. She
turns to Bart, his beckoning fingers filling the
foreground.

BART

Come on, Maggie. The choice is
obvious. Fun has a name and it's
Bartholomew J. Simpson.

P.O.V. - LISA

LISA

No, Maggie, don't go for the glitter.
Look for substance.

BACK TO SCENE

Maggie zig-zags between the beckoning Lisa and Bart.

LISA (CONT'D)

Maggie, just go to the one you love
most.

Maggie heads straight between Lisa and Bart, for the TV behind them. She switches it on and **SUCKS** happily.
SFX: CARTOON MUSIC. On screen, **SCRATCHY**, a cartoon cat, is strapped in an electric chair. **ITCHY**, a mouse, throws the switch and the cat fries gruesomely but comically.

DISSOLVE TO:

INT. LIVING ROOM - THAT NIGHT

Scene 12

CLOSEUP - TELEVISION SCREEN

Another video boxing match is taking place, with Bart's Little Boxer **PUMMELING** Homer's Little Boxer, who is already battered and bleeding.

HOMER

Oh no, come on! Don't let the boy--

Oh no, not again! Don't! Stay up!

Oh!

CUT WIDER to see Homer straining and gyrating and going berserk as Bart stifles a yawn. Suddenly, Bart and Homer hear **SAXOPHONE MUSIC** coming from upstairs. **SFX: BLUES ON SAX.**

Bart's Boxer finishes off Homer's Little Boxer. He's out cold in the middle of the ring. The **REFEREE** counts him out. The Referee shakes him trying to revive him, and then he shakes his own head. The **VIDEO IMAGE CUTS** to Homer's Little Boxer in an open casket being lowered into a grave. Bart's Little Boxer dances in triumph nearby.

BART

Gee, Dad, you're really bad at this.

HOMER

I am not. It's just that I couldn't concentrate with that infernal racket.

(CALLING) Lisa! Lisa!

Homer gets up to talk to Lisa.

INT. LISA'S BEDROOM - NIGHT - CONTINUOUS

Lisa sits in a window seat, sadly playing the **BLUES** on her **BARITONE SAX**. After a beat, Homer enters.

Scene 12 (cont.)

HOMER

(ANGRY) Lisa, what did I tell you
about playing that sax-a-ma-thing in
the house?

LISA

(SADLY) I was just playing the blues,
Dad.

She starts to SOB. Homer immediately turns to mush. His
knees shake.

HOMER

Lisa, I'm sorry. I didn't mean to
yell. Go ahead -- play your blues if
it'll make you happy.

LISA

No, that's okay, Dad. I'll just work
on my fingering. Unless my fingers
clacking on the keys is too loud for
you.

HOMER

Let's hear it.

Lisa clacks; it's very quiet.

HOMER (CONT'D)

(SINCERE) You just clack as loud as
you want, Lis.

He edges out of the room and shuts the door gingerly. Lisa
fingers her saxophone without blowing. As she plays,
Lisa's silent song grows in intensity. Suddenly, off in
the distance, we HEAR SAXOPHONE MUSIC. SFX: DISTANT
SAXOPHONE BLUES.

Lisa pulls the sax out of her mouth, but the **MUSIC CONTINUES**. Puzzled, she runs to the window, opens it, and the **MUSIC GROWS LOUDER**. Carrying her saxophone, Lisa climbs out of her second-story bedroom window, leaps onto a nearby tree branch, and climbs down the treehouse ladder.

EXT. SIMPSON'S HOUSE - CONTINUOUS

Lisa begins walking down the street.

EXT. STREET - ANOTHER AREA - NIGHT

Lisa passes Berger's Burgers and Howard's Flowers, both of which are closed.

EXT. STREET - ANOTHER AREA - NIGHT

Scene 13

The **SAX MUSIC** is a **LITTLE LOUDER**. Lisa passes a series of storefronts with garish blinking neon lights: "**MOE'S TAVERN**", "**TATTOOS**", "**MASSAGE PARLOR**", and a sleazy movie theatre. On the marquee a sign reads "**DEBBIE DOES SPRINGFIELD -- RATED PG-32**".

EXT. BRIDGE - NIGHT

The **MUSIC** is **LOUDER** than ever. Lisa sees it is coming from the sax of **BLEEDING GUMS MURPHY**, an aged musician who plays under a streetlight on the bridge. He stops playing.

LISA

That was beautiful. What's it called?

MURPHY

The "I Never Had An Italian Suit
Blues".

INT. MOE'S TAVERN - NIGHT

Homer is sitting at the bar with an empty glass in front of him.

MOE

What's the matter, Homer? You haven't
said a word all night.

CAMERA WIDENS to include Homer's Little Boxer standing on the bar stool next to him.

HOMER'S LITTLE BOXER

Scene 13 (cont.)

Just bring him a drink, okay, Moe? And
one for me too.

MOE

Okay.

HOMER

(TO LITTLE BOXER) You shouldn't be
drinking. You're in training.

HOMER'S LITTLE BOXER

No, I ain't. They took my license
away. They said if I fight any more I
could develop brain damage.

HOMER

Ooooh, brain damage. Don't want to get
that.

Moe sets a drink down in front of Homer, who downs it in
one gulp.

HOMER

So what are you going to do now that
you're retired?

HOMER'S LITTLE BOXER

Well, I'd like to get into
broadcasting, but until then I got me a
job down at the nuclear power plant.

HOMER

Really? What do you do?

HOMER'S LITTLE BOXER

I'm a Technical Supervisor.

CLOSEUP - HOMER

Scene 14

HOMER

But wait a minute! That's my job!

We PULL OUT to reveal that Homer is in the video environment, in the corner of the ring wearing boxing shorts. The introductory MUSIC starts, the BELL is sounded.

HOMER

Oh, no.

P.O.V. - HOMER

Bart's Little Boxer is advancing menacingly. Bart's Little Boxer starts beating Homer up.

HOMER

Oooh! Ow! Ouch!

Homer is HIT with a big roundhouse punch. He's knocked down, flying headfirst into the ropes. He staggers to his feet and starts POUNDING at the CAMERA.

HOMER (CONT'D)

Help me, help me, help me!

We PULL BACK to reveal:

INT. SIMPSON LIVING ROOM

Homer is inside the television set POUNDING on the screen. Bart, upset, watches.

HOMER (CONT'D)

Bart, help me!

BART

Stop, you big bully! Don't hurt my Dad! He's just a pathetic old man! He's weak, and slow, and fat. He should just be in Pac-Man, where all he has to do is eat, eat, eat.

Bart's Little Boxer starts to PUMMEL Homer. Homer SHRIEKS.

MATCH DISSOLVE
TO:

INT. HOMER AND MARGE'S BEDROOM - NIGHT

Scene 15

Homer is lying in bed, having a bad dream. On his pillow, a large pool of drool has seeped from his mouth. Marge shakes him.

MARGE

Homer, wake up.

Homer gradually comes to.

HOMER

(MOANS)

MARGE

You okay, honey?

HOMER

(WOOZY) Man, what a nightmare!

MARGE

Oh, my. Here, let me wipe off the
drool.

Marge wipes the drool off Homer with a Kleenex.

HOMER

You know, Marge, getting old is a
terrible thing. I think the saddest
day of my life was when I realized I
could beat my Dad at most things. And
Bart experienced that at the age of
four.

MARGE

(MURMURS SYMPATHETICALLY)

HOMER

Scene 15 (cont)

So why are you still awake?

MARGE

I'm still trying to figure out what's bothering Lisa. I don't know -- they say the middle child is often overlooked.

HOMER

Is this some kind of psychological mumbo-jumbo? Have you been reading Mr. Spock again?

MARGE

No, it's true. Bart's such a handful, and Maggie needs attention -- but all the while, our little Lisa is becoming a young woman.

HOMER

Oh, so that's it! This is some kinda underwear thing.

MARGE

(SHAKING HEAD; MURMURS) Good night, Homer.

EXT. BRIDGE - NIGHT

Scene 16

Lisa is **PLAYING** the **BLUES** on her **BARITONE SAXOPHONE**, while jazzman Bleeding Gums Murphy nods and listens.

MURPHY

(AS SHE PLAYS) Now -- low B-flat.

Lisa's **MUSIC** drops an octave to **PLAY** a difficult **LOW NOTE**.

MURPHY (CONT')

Scene 16 (CONT)

Okay, Lisa -- altissimo register.

Lisa's **MUSIC** jumps up two octaves. Her eyes bulge as she plays one last very high note.

MURPHY (CONT'D)

Very nice, very nice. I once ruptured myself doing that.

LISA

Thanks, Mr. Murphy.

MURPHY

My friends call me Bleeding Gums.

LISA

Ew! How'd you get a name like that?

MURPHY

Well, let me put it this way. You ever been to a dentist?

LISA

Yeah.

MURPHY

Not me. I suppose I should go to one, but I got enough pain in my life as it is.

LISA

I know what you mean.

MURPHY

Scene 16 (CONT)

You gotta respect your problems --
that's what the blues is all about.
Something very strange happens to
people when they start to distrust
their own feelings as deeply as they do
in these parts.

LISA

I have problems, too.

MURPHY

Well, I can't help you, kid. I'm just
a terrific horn player with tons of
soul. But I can jam with you.

LISA

Okay.

Scene 17

Murphy starts to **PLAY** the **BLUES**. Lisa joins in. They play
several bars together, then Murphy starts to **SING**.

MURPHY

(SINGING) I'm so lonely since my baby
left me. I got no money and nothing is
free. I been lonely since the day I
was born. All I got is this rusty old
horn.

Murphy resumes **PLAYING** his **SAX**.

Scene 17 (CONT)

LISA

(SINGING) I got a bratty brother. He
bugs me every day. And this mornin' my
own mother gave my last cupcake away!
My Dad acts like he belongs in the zoo.
I'm the saddest kid in grade number
two.

They both **PLAY** a big finish, then stop.

MURPHY

You know, you play pretty well for
someone with no real problems.

LISA

Yeah, but I don't feel any better.

MURPHY

The blues isn't about feeling better.
It's about making other people feel
worse and making a few bucks while
you're at it. Which reminds me, if
you're ever in the neighborhood, I'm
playing at a little club called the
Jazz Hole...

Marge drives up.

MARGE

Lisa, get away from that jazzman!

LISA

But Mom, can't I--

MARGE

Scene 17 (CONT)

Come on, come on. We were worried
about you. (TO MURPHY) Nothing
personal. I just fear the unfamiliar.

Lisa gets in the car. Murphy starts **PLAYING** the **SAXOPHONE**.
Lisa waves to him from the back seat of the car. Murphy
waves back as he continues to **WAIL** away.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

Scene 18

INT. SIMPSON LIVING ROOM - THE NEXT DAY

Homer sits on the couch watching TV. He stuffs his face from a bag labeled "Pork Rinds Lite."

NEWSMAN (V.O.)

Today's fire raced through downtown
Springfield gutting Symphony Hall, the
Springfield Museum of Natural History,
the Springfield Arts Center...

Homer is impassive.

NEWSMAN (V.O. CONT'D)

and Barney's Bowl-a-Rama.

A distraught Homer **CHOKES** on his pork rinds.

HOMER

Oh, no! Marge, Marge. Did you hear...

Homer exits to kitchen.

INT. KITCHEN

Scene 19

Marge is pacing, MURMURING to herself.

HOMER (CONT'D)

Marge, are you all right?

MARGE

No, I'm too upset.

HOMER

Then you've heard. Oh, God. What are we doing to do? The lanes were kinda warped but, oh, the food!

MARGE

I'm upset about Lisa.

HOMER

Oh. Me too.

Bart enters.

BART

Me three. What are we talking about?

HOMER

Bart!

MARGE

Do you think you're being nice enough to your sister, Bart?

BART

Oh, yeah. Easy.

MARGE

You do love her, don't you?

Scene 19 (CONT)

BART

(MUTTERS) Oh, Mom.

MARGE

Well you do, don't you?

BART

Don't make me say it. I know the
answer, you know the answer, he knows
the answer, let's just drop it.

MARGE

Okay, Bart, you don't have to say it,
but you do have to have a loving
attitude. Be nice to your sister.

BART

Okey dokey.

MARGE

Go on, Bart. No time like the present.

Marge shoos Bart out the door.

INT. FOYER

Scene 20

Lisa is coming down the stairs with her saxophone. She and
Bart stare at each other.

BART

Hi, man.

LISA

I don't want your pity.

BART

Come on, I'll cheer you up.

LISA

How?

BART

Scene 20 (cont)

Follow me, man. Don't ask questions.

INT. MOE'S TAVERN - DAY

Bar patrons are watching TV, where the scorched remnants of a Picasso painting, a burned bass fiddle, and a melted bowling ball are being shown. The TV is a small black and white model.

SFX: PHONE RINGS

Moe picks up the phone.

MOE

(ON PHONE) Moe's Tavern. Home of the world's smallest big-screen TV. Moe speaking.

BART

Is Jacques there?

MOE

(INTO PHONE) Jacques who?

BART

Last name is Strap.

MOE

Hold on. (CALLS OUT) Jacques Strap!

Jacques Strap! I'm looking for a

Jacques Strap!

BARFLIES

(CHUCKLE)

MOE (V.O.)

Scene 20 (con.)

(INTO PHONE) Wait a minute -- Jacques
Strap? Why, you cowardly little runt.
One of these days I'm going to get hold
of you and gut you like a fish and
drink your blood.

INT. SIMPSON HOUSE

Bart is rolling around on the floor, **LAUGHING HYSTERICALLY**.
Lisa looks on, unmoved. Bart sees this and stops laughing.

BART

Lis, the guy said he was going to gut
me like a fish and drink my blood.

(PAUSE) Where's your sense of humor?

LISA

(SIGHS)

Marge enters.

MARGE

Lisa, you'll be late for band practice.

Let's go.

Scene 21

EXT. VIDEO ARCADE - DAY

Homer walks up to a building labeled "RAIDERS OF THE LOST
QUARTERS VIDEO ARCADE". **SFX: VARIOUS ASSORTED BEEPS AND
ELECTRONIC HUMS** coming from inside. We also **HEAR CHILDREN**
playing the various games. Homer looks around to make sure
nobody sees him, then ducks inside.

INT. VIDEO ARCADE - CONTINUOUS

Homer enters to see various exotic video games including
PAC-RAT, NUCLEAR WINTER, ITCHY VS. SCRATCHY, and ESCAPE
FROM GRANDMA'S HOUSE. He looks around and realizes he is
the only person over age 12 in the whole place, except for
the cashier, who sits in a little glass booth. Homer
approaches him.

HOMER

Scene 21 (CONT)

Gimme some quarters. (COVERING) I'm
doing my laundry.

CASHIER (OVER MICROPHONE)

(SARCASTIC) Yeah, right.

Homer hands him a bill and the cashier gives him a big bag
of quarters. Homer takes a quick look around the arcade
and returns to Cashier.

HOMER

(LOW) Where's the video boxing?

CASHIER (OVER MICROPHONE)

There in the corner, but if I were you,
I'd really use those quarters for
laundry.

Homer GROWLS, and crosses to the video boxing machine,
passing a game labeled ROBERT GOULET DESTROYER (we hear a
MAN SING "I Gotta Be Me" followed by an EXPLOSION). He
arrives at the video boxing machine which has a LARGE CROWD
OF KIDS hanging around it. TWO BOYS are playing the game.
One of them, a cool kid in sunglasses, is the CHAMP. He
plays one-handed while drinking a milkshake, and is winning
with ease.

HOMER

(RE: CHAMP) Hey, that kid's pretty
good.

BOY ONLOOKER

Good? Are you kidding? Over two
thousand fights, and he's still on his
original quarter.

The Champ effortlessly knocks out his opponent, then turns
to the crowd.

Scene 21 (cont)

CHAMP

Okay? Who's next?

KIDS

(WAVING QUARTERS) Me! Me! Me!

HOMER

(TOWERING OVER CROWD WITH HIS BAG OF
QUARTERS) No, me!

As Homer goes up to the game.

HOMER

Listen -- can you teach me to fight
like you do?

CHAMP

I don't know.

HOMER

Aw, come on.

CHAMP

You're old... out of shape...

HOMER

Please, please!

CHAMP

...but I see a spark. A desire. The
same hungry look I used to have. Tell
you what, I'll do it if you bark like a
dog.

HOMER

Ruff! Ruff!

CHAMP

Scene 21 (CONT)

Old man, you got yourself a deal.

HOMER

Whoo! Whoo!

He eagerly but clumsily sticks a quarter in the machine as we

MATCH DISSOLVE
TO:

EXT. ARCADE - SOMETIME LATER

Scene 22

Homer's bag of quarters is empty. All but a couple of the kid onlookers have dispersed. Homer and the Champ are at the machine, both sweating, exhausted and bedraggled. We HEAR some MUSIC from the machine.

CHAMP

Looks like you're out of quarters.

The Champ backs away from the machine.

HOMER

That's okay. Thanks to you I'm really going to pound the tar out of my kid tonight.

A WOMAN approaches.

WOMAN

(TO CHAMP) Howie! I thought I told you to stop wasting your money in this stupid place.

CHAMP

Uh-oh. Sorry, Mom.

The Champ's Mom turns to Homer, waving a finger.

WOMAN

Scene 22 (con't)

And you! A man of your age! You
should be ashamed of yourself!

HOMER

Excuse me. I think I hear my wife
calling.

Homer runs away.

INT. MARGE'S CAR - DAY

Scene 23

Marge and Lisa drive along silently for a while. Marge
looks at Lisa worriedly.

LISA

(CLEARS THROAT)

Marge looks at her expectantly, but Lisa shakes her head.
Marge pulls up to the school to drop Lisa off for band
practice.

MARGE

Now Lisa, listen to me. This is
important. I want you to smile today.

LISA

I don't feel like smiling.

MARGE

Scene 23 (con)

Well, it doesn't matter how you feel inside, you know. It's what shows up on the surface that counts. That's what my mother taught me. Take all your bad feelings and push them down, all the way down, past your knees, until you're almost walking on them. And then you'll fit in, and you'll be invited to parties and have fun, and boys will like you... and happiness will follow.

Lisa attempts a small smile.

MARGE (CONT'D)

Come on. You can do better than that. People are like flowers. They open up to a sunny outlook.

Marge smiles broadly to demonstrate. Lisa smiles more broadly.

MARGE (CONT'D)

Ah, that's my girl.

LISA

I feel more popular already.

EXT. SCHOOLYARD - CONTINUOUS

Scene 24

Lisa heads for the entrance to the school, the grin frozen on her face. Ralph, the oafish boy, and several OTHER KIDS in the band approach. Marge sits in the station wagon, watching and smiling herself.

Scene 24 (cont)

LISA

(BRAVELY) Thanks.

STAN

Hey! What are you talking to her for?
She's just going to say something
weird.

LISA

(THROUGH CLENCHED SMILING TEETH) Not
me.

RALPH

You know, I used to think you were some
sort of a brainiac, but I guess you're
okay.

LISA

(THROUGH SMILE) Uh huh.

STAN

Hey, why don't come over to my house
after practice? You can do my
homework.

CLOSE-UP - MARGE

MARGE

(MURMURS OF ANNOYANCE)

BACK TO SCHOOLYARD.

LISA

Okay.

Mr. Largo comes over.

MR. LARGO

Scene 24(cont)

Five minutes, people. Five minutes.

Now Miss Simpson, I hope we won't have
a repeat of yesterday's outburst of
unbridled creativity.

LISA

No, sir.

CLOSE UP - MARGE

MARGE

Scene 25

(MURMUR OF EXTREME ANNOYANCE)

Marge GUNS the car, kicking up gravel, and drives onto the
lawn. She fishtails the car, yanks Lisa inside and drives
off in one swoop.

LISA

Wow, Mom.

MR. LARGO

So that's where she gets it.

MARGE

(TRULY DISTRAUGHT) Lisa, I apologize
to you. I was wrong. I take it all
back. Always be yourself. You want to
be sad, honey, be sad. We'll ride it
out with you. And when you get
finished feeling sad, we'll still be
there. From now on, let me do the
smiling for both of us.

LISA

Okay, Mom.

Lisa smiles.

Scene 25 (cont.)

MARGE

I said you could stop smiling, Lisa.

LISA

I feel like smiling.

INT. SIMPSON LIVING ROOM - DAY

Scene 26

Homer and Bart are on the couch getting ready to play video boxing. Homer is smiling.

BART

(BORED) Hoo boy, here we go again.

I'm going to knock you out one more time and that's it. This is getting boring, man.

HOMER

(COYLY) Just try not to kill me too hard, son. Heh, heh, heh.

On the TV screen, Bart's boxer comes out and takes two swings at Homer's boxer. Homer's boxer dodges them both, then lands a punch of his own. SFX: WHAM!

BART

Whoa!

HOMER

Kid, tonight's not your night.

Homer's boxer pummels Bart's boxer mercilessly. Bart's boxer appears dazed, his knees wobbling. Bart is surprised and worried. Homer's boxer starts to chase Bart's boxer around the ring. Bart is now in a frenzy; Homer is relaxed.

BART

Homer, what got into you?

Scene 26 (con)

HOMER

I'll tell ya the truth, boy. (BEAT) I
was just letting you win those other
fifty-three times.

Bart's boxer heads for the ropes. Homer's boxer moves in
for the kill.

HOMER (CONT'D)

(IMITATING RING ANNOUNCER) And the
crowd is on its feet as Hurricane Homer
moves in for the kill.

Marge and Lisa enter, holding hands.

Scene 27

MARGE

Boys, I'd like your attention please.

HOMER

And the fans are going wild!

MARGE

Homer!

HOMER

Quiet, Marge. This is my big moment.

Marge GRUNTS.

HOMER

Homer winds up for a roundhouse right
and...

Homer's boxer winds up and aims a vicious punch at Bart.
Just before it lands, the TV goes off, the picture fading
into a point of light which then disappears. SFX: TV
GOING OFF.

HOMER (CONT'D)

(SHRIEKS) Oh, noooo!

Scene 27 (cont.)

We see Marge is holding the plug to the TV, which she has pulled out of the wall. Lisa stands next to Marge, holding her sax.

HOMER (CONT'D)

My game! My game! I coulda beat the boy! I was so close.

MARGE

I'm sorry, but this is more important than that silly, loud game.

BART

You're right, Mom. I would just like to use this occasion to announce my retirement, undefeated, from the world of video boxing.

HOMER

(EXASPERATED GRUNT)

MARGE

Now Lisa has an idea that she thinks would be fun for the whole family.

CUT TO:

INT. JAZZ HOLE NIGHTCLUB

Scene 28

A predominantly black hipster crowd makes the Simpsons look very out of place.

MURPHY

This next song was written by a friend of mine, one of the great little ladies of jazz.

He starts to **PLAY**. The **BAND JOINS IN**.

MURPHY

Scene 28 (cont)

(SINGING) I got a bratty brother. He
bugs me every day. And this mornin' my
own mother gave my last cupcake away!
My Dad acts like he belongs in the zoo.
I'm the saddest kid in grade number
two.

During the song, Lisa is enjoying it. Homer snaps his
fingers to the beat gleefully until the word "zoo" is sung.
Then he looks around suspiciously.

FADE OUT:

THE END